



# 三国演义



ROMANCE OF THE  
THREE KINGDOMS



中国戏曲脸谱丛书



田有亮 绘

中国画报出版社



Picture of the Three Kingdoms

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Pictures by Tian Youliang

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Facial Design in Traditional  
Chinese Operas

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中国传统戏曲的脸谱是运用夸张的谱式、色彩表现人物形象特征的面部化妆艺术。其渊源久远。翁偶虹先生说：“中国戏曲脸谱，胚胎于上古的图腾，滥觞于春秋的雩祭，孳乳为汉、唐的代面，发展为宋、元的涂面，形成明、清的脸谱。”从谱式言，可归纳为整脸、三块瓦脸、十字门脸、六分脸、歪脸、僧道脸、太监脸、元宝脸、象形脸、神仙脸、丑角脸、随意脸等十几大类；从色彩言，一般以红色示赤胆忠心，老红示忠勇老将，紫色示智勇刚义，黑色示忠耿正直，水白色示奸诈，油白色示自负跋扈，蓝色示刚强勇猛，绿色示侠骨义肠，黄色示残暴，瓦灰色示老年枭雄，金、银二色多用于神佛鬼怪。谱式、色彩都不是绝对的，在具体角色的化妆上具有很大的灵活性。

## Foreword

Face painting in traditional Chinese operas is the art of facial make-up using exaggerated styles and colors to portray the personalities of various characters. It has a long history. According to Weng Ouhong, "Face painting in Chinese operas had its embryo in the totems of remote times. It originated in the rites of exorcism during the Spring and Autumn Period, drew on the styles of the masks used in drama during the Han (221 B.C.-A.D.220) and Tang (618-907) dynasties, developed into the painted faces of opera performers during the Song (960-1279) and Yuan (1271-1368) dynasties, and reached consummation during the Ming (1368-1644) and Qing (1644-1911) dynasties."

The different types of face painting can be summarized into 16 regular varieties, including full face, three-tile face, cross face, six-part

face, wry face, monk's or Taoist priest's face, eunuch's face, shoe-shaped gold ingot face, symbolic face, fairy's or divine being's face, clown face and freely-painted face. Each color has a different meaning: Red indicates absolute loyalty; dark red signifies a loyal and brave general; purple indicates wisdom, bravery and firmness; black indicates loyalty and uprightness; a watery white indicates craftiness and treachery; an oily white indicates conceitedness and arrogance; blue indicates firmness and bravery; green indicates chivalry; yellow indicates cruelty and ruthlessness; tile-gray indicates a fierce and ambitious old man; and gold and silver are used for gods, Buddhas, demons and ghosts. The types and colors of facial make-up are not at all absolute; there is great flexibility in the make-up for specific roles.

## 作者简介

田有亮，1945 年出生于北京。

现为中国戏曲脸谱艺术研究会会员；北京书画美术研究会会员；北京市京剧昆曲振兴协会理事；北京电视戏曲艺术研究会理事、北京民间文艺家协会会员。早年从事专业剧团净行，后专心研究戏曲脸谱近 30 年。

1987 年曾有水浒人物火花问世；1989 年参加脸谱挂历绘制出版；1991 年绘制百鸟图；1994 年主编脸谱光盘；1997 年出版 28 宿脸谱年历；在中央电视台《戏曲采风》栏目主讲戏曲中的星宿、罗汉等；1998 年中央电视台《夕阳红》专题介绍其人，并在北京电视台《请跟我来》介绍脸谱绝活。1999 年随北京文化代表团出访新加坡，参加“春到河畔”活动受到热烈欢迎。其作品远销日本、法国及港台。近年来，发表多篇脸谱论文并应聘讲学。许多作品在国内参加过大型展览，被一些博物馆、书画院、友好人士收藏。

## The Author

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Tian Youliang, the author, was born in 1945 in Beijing.

Currently, Tian Youliang is a member of the Society of the Art of Traditional Chinese Opera Facial Design, member of the Beijing Society of Painting and Calligraphy, director of the Beijing Association for the Revitalization of Beijing Opera and Kunqu Opera, director of the Beijing Society of Opera Art, and member of the Beijing Folk Literary and Art Workers' Association. In his early days, he performed as a *jing* (painted face) actor with professional troupes and later devoted himself to the study of facial design used in traditional operas for nearly 30 years.

In 1967, Tian published a collection of matchbox pictures of characters from the classical novel *Outlaws of the Marsh*. In 1989, he participated in producing and publishing a wall calendar of traditional opera facial designs. In 1991, his paintings of *One Hundred Birds* were

published. In 1994, he was the chief editor of a series of DVDs about facial design. In 1997, he issued a single-sheet calendar about the face painting of 28 constellations and delivered a speech on constellations and arhats in facial design on a CCTV program on traditional Chinese opera. In 1998, Tian appeared once more in a CCTV program and discussed facial design in a Beijing TV program. In 1999, he visited Singapore with a Beijing cultural delegation, where he was warmly welcomed when participating in an activity called "Spring Comes to Regions along the River." His works have been sold in Japan, France, Hong Kong and Taiwan. In recent years, Tian has published several dissertations on facial design, and he has been invited to give lectures many times. His works were displayed at large-scale exhibitions in China and were collected by museums, painting and calligraphy institutes and individuals.

## 三国演义

罗贯中撰述的《三国演义》是我国第一部长篇章回小说，也是历史演义小说的开山之作。通过对起自黄巾起义，到终至西晋统一的近百年三国历史故事的选择、加工，表现出作者以儒家思想为核心的政治道德观念，痛恨昏君贼臣，渴慕仁君贤臣。早在隋代，杂戏表演中就已有“三国”的节目，金元时期出现大量的三国戏，现知元明之际以三国为题材的杂剧剧目就有60种之多。现存21种三国剧本，“拥刘反曹”倾向鲜明。

## *Romance of the Three Kingdoms*

*Romance of the Three Kingdoms*, by Luo Guanzhong, is the first Chinese novel written in the *zhanghui* style (chapters introduced by verse couplets). It is also the first Chinese work of historical romance. Through the selection of historical episodes from the Three Kingdoms period (220–280), starting with the Yellow Turbans Uprising and ending in unification by the Western Jin Dynasty, the novel reflects the author's core Confucian politics and ethics, characterized by antipathy for fatuous and self-indulgent rulers and treacherous ministers and admiration for benevolent rulers and loyal ministers. As early as in the Sui Dynasty (581–618), historical episodes from the Three Kingdoms were already presented in a variety of stage performances. In the Jin (1115–1234) and Yuan (1271–1368) dynasties, there was a flurry of dramatic performances of stories based on those of the Three Kingdoms. In the Yuan and Ming dynasties, there were as many as 60 traditional plays with a theme on the three Kingdoms. Twenty-one of them are extant today, all with Liu Bei as the central hero and Cao Cao as the principal villain.



## 关 羽

《古城会》之关羽。西蜀五虎大将之首，封汉寿亭侯。搦红脸，蚕眉凤目，威武庄严。

河东解良人。与刘备、张飞结义，勇武盖世，忠义典范，但高傲自负，以致失荆州，败走麦城。

## Guan Yu

Guan Yu in *Reunion at Gucheng*. The first of the Five Brave Generals of Shu and Marquis of Hanshouting, he wears simple facial makeup in red applied with the hands, with upwardly slanting eyes, silkworm-like eyebrows, a majestic look and military bearing.

A native of Xieliang in Hedong, he became a sworn brother of Liu Bei and Zhang Fei after the three of them pledged mutual faith in the Peach Garden. He was without peer in gallantry, faithful and righteous, but arrogant and self-important, and finally lost Jingzhou and fled to Maicheng in defeat.



## 张 飞

《芦花荡》之张飞。西蜀名将。勾十字门蝴蝶脸。脸谱用色简练明快，威中带笑，张飞剧目较多，脸谱勾画不一，多于眼窝眉宇间变化。

涿郡人。与刘备、关羽结为兄弟。勇猛善战，爱憎分明，淳朴豪爽，但性情暴躁，后即因此而丢命。

## Zhang Fei

Zhang Fei in *Reed Marsh*. An outstanding general of Shu, he wears cross facial makeup (*shizimen lian*) painted in the shape of a butterfly. The facial makeup is drawn in simple, bright colors, with smiles revealing a kind of solemnity. Zhang Fei appears in many traditional operas, so his facial makeup is not always the same. The variation takes place only in the drawing of the eyeholes and the forehead.

A native of Zhuojun, he was a sworn brother of Liu Bei and Guan Yu and fought with matchless daring and vigor, knowing well what to love and what to hate. He was simple and honest but very hot-tempered, and finally, because of his temper, he was murdered.



## 刘 备

《龙凤呈祥》之刘备。老生俊扮。

涿郡涿县人。汉中山靖王之后，蜀之君主，仁君典范，“上报国家，下安黎庶”，行仁政，重道德，尚智勇，爱民爱才，诚信宽厚。为关羽报仇心切，兵败彝陵，死于永安。

## Liu Bei

Liu Bei in *Union of the Dragon and the Phoenix*. A native of Zhuoxian County, Zhuojun Prefecture, a descendant of Prince Jing of Zhongshan of the Han Dynasty and founder of the Kingdom of Shu, he wears the typical facial makeup for *laosheng* (middle-aged or older positive male character, usually with a beard).

An exemplary feudal ruler, he served his country and helped his people, implementing the policy of benevolence, laying stress on moral education, advocating wisdom and bravery, cherishing love for both commoners and talents, and taking honesty and sincerity as his cardinal principle. But due to his eagerness to avenge his sworn brother Guan Yu, he was defeated in Yiling and died in Yong'an in Sichuan.





## 孔明

《借东风》之孔明。蜀之丞相，机智多谋，忠心扶汉，一代功臣，老生俊扮。

曾隐居南阳，自号卧龙。贤相典范，忠与志的化身。为报刘备知遇之恩，鞠躬尽瘁，死而后已；神机妙算，多谋善断。病逝五丈原。

## Kongming

Kongming in *Borrowing the East Wind*. Prime minister of the Kingdom of Shu, a wise and resourceful strategist and statesman, loyal to strengthening Shu with Liu Bei as its sovereign, he wears the typical facial makeup for *laosheng*.

Once living in seclusion in Nanyang, he stylized himself "Wolong" (Sleeping Dragon) and was also known as Zhuge Liang. He was a fine example for all prime ministers after him, an embodiment of loyalty and wisdom. To repay Liu Bei a debt of gratitude for appreciation and recognition of his talents, he worked wholeheartedly until his heart ceased to beat. His superb stratagems and resourcefulness were admired by all. He died of illness at Wuzhangyuan in Sichuan.

